THAMES TELEVISION,
Broom Road,
Teddington,
MIDDLESEX.

977 3252

CAMERA SCRIPT

Prod. No. 35001

STUDIO DATES:
2nd and 3rd Nov. '71
Studio 2 - Teddington

CALLAN (1)

"CALL ME SIR!"
by
BILL CRAIG

VTR/THS/5019

R.T. 51.00
+
2 comm. breaks

Series created by
JAMES MITCHELL

Story Editor
GEORGE MARKSTEIN

Designed by
STAN WOODWARD

Produced by
REGINALD COLLIN

Directed by
MIKE VARDY

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"CALLAN" (1) "CALL ME SIR!"

Prod. No. 35001
VTR/TRS/5019

EXTRAS: AGENT: ROBERTA KANAL 994 3218

FOR THE HOTEL: For 2nd and 3rd November

RECEPTIONIST:	CY TOWN	602 1873
2 MALE GUESTS:	TERENCE CONVOLEY	994 3218
	MICHAEL TRAVERS	985 9857
2 FEMALE GUESTS:	JOYCE WINDSOR	904 2416
	AUDREY SEARLE	866 8484
5 TRAMPS:	LESLIE BRYANT	837 2397
	MORT HALL	727 5943
	KEN LACEY	890 6465
	ROY KEAN	607 0115
	GARY DEAN	769 2673
2 AGENTS: (for Sc. 35)	MICHAEL BUCK	385 4530
	ROY LANSFORD	800 8816

For 3rd November only

5 TRAMPS:	AL FULLER	348 3712
	COLIN THOMAS	902 6427
	EDWARD WESTON	994 3218
	FRANCIS BATSONI	902 0321
	IVOR OWEN	508 2369

THE CALLS FOR THE ABOVE ARE: 1000 on 2nd November and
0930 on 3rd November

CREW:

Production Assistant	Mary Morgan
Floor Manager	John Wayne
Stage Manager	Shirley Cleghorn
Costume Supervisor	Jill Silverside
Makeup Supervisor	Launa Bradish
Technical Supergisor	Del Randall
Lighting	Louis Bottone
Cameras	Albert Almond
Sound	Mike Pontin
Grams	Brian Hibbert
Vision Mixer	
Racks	
Callboy	

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SCHEDULE:

TUESDAY 2nd November '71

Camera Rehearsal	1000 - 1330
LUNCH	1330 - 1430
Camera Rehearsal	1430 - 1930
Tech. Ops. Supper Break ..	1930 - 2030

WEDNESDAY 3rd November '71

Line Up/Make Up	0930 - 1030
Dress Rehearsal	1030 - 1330
LUNCH	1330 - 1430
Line Up/Makeup	1430 - 1515
V.T.R.	1515 - 1915
Tech. clear	1915 - 1930
Tech. Ops. Supper Break ..	1930 - 2030

TECHNICAL REQUIREMENTS:

4 ped. + low angle dolly for Cam. 4
Usual monitors + monitors for Hunter's Office
3 booms
1 fishpole
2 slung mics.
Practical telephones as discussed
2 V.T.R. m/cs.
Telecine slide/Caption scanner
NO FILM

PRACTICAL REQUIREMENTS:

PRACTICAL WATER TAP
RAIN ON WINDOWS

CAST:

Callan	EDWARD WOODWARD
Lonely	RUSSELL HUNTER
Hunter	WILLIAM SQUIRE
Cross	PATRICK MOWER
Flo Thornton	SARAH LAWSON
Bishop	GEOFFREY CHATER
Stafford	PAUL WILLIAMSON
Trowbridge	GLYN EDWARDS
Hunter's Secretary	LISA LANGDON
The Tramp	ALAN DOWNER
Barnet	ALAN PETERS

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CALLAN (1) CALL ME SIR! STUDIO 2. TUES. 2nd/WED. 3rd November '71. DIR. MIKE VARDY

SCENE BREAKDOWN

Scene No./Set	Time	Characters	Cams.	Sound	Shots	Pages
1. EXT. COUNTRY HSE.	DAY	FILM	-	-	-	1
2. INT. SECURITY HSE.	DAY	CALLAN	3A	A.1	1	1
PICK UP SHOT		STOP TAPE				
3. EXT. COUNTRY RD. 4. INT. OFFICIAL CAR 5. EXT. COUNTRY RD. 6. INT. OFFICIAL CAR	DAY	FILM		-	-	1 - 4
		STOP TAPE				
7. INT. SECURITY HSE.	DAY	CALLAN BISHOP	2A /B/C 4A 3B	A.1	2-31	4-10
		STOP TAPE				
8. EXT. MEWS	DAY	FILM				
		STOP TAPE				
9. INT. MEWS FLAT	DAY	FLO LONELY	1A 2D 3C/D	A.2	32-50	10-15
		STOP TAPE				
10. INT. RECEPTION	DAY	STAFFORD CALLAN BISHOP Hotel extras	1B/C 2E 3E	C.1 F/P	51-55	15 - 15A
		TAPE STOP				
11. INT. HOTEL.LOUNGE	DAY	CALLAN HUNTER	3D 4B	SLUNG A.3	56-57	15A
		STOP TAPE				
12. EXT. TOTTER'S YARD	DAY	FILM				16-17
		STOP TAPE				
13. INT. HOTEL. BEDROOM	DAY	CALLAN HUNTER	1D 2F	C.2	58-59	18
		STOP TAPE				

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Scene No./Set	Time	Characters	Cams.	Sound	Shots	Pages
14. INT. HOTEL.LOUNGE	DAY	CALLAN HUNTER BISHOP	3F/G 4C 2G/H	B.1 A.3	60-99	18-25
TELECINE SLIDE:			1E			
		END OF ACT ONE				
15. EXT. TOTTER'S YARD	DAY	FILM				26-30
		STOP TAPE				
16. INT. HUNTER'S OFFICE	DAY	BISHOP HUNTER	1F	C.3	100	30
17. INT. MEWS FLAT	DAY	FLO CALLAN	3H 2J 3J 4D	B.2 A.4	101-109	30-35
		STOP TAPE				
18. EXT. MEWS.	DAY	FILM				35-36
		STOP TAPE				
19. INT. HUNTER'S OFFICE	DAY	LIZ(V/O) HUNTER CALLAN BISHOP	1G 2K 4E 3K	C.3 B.3	110-141	36-42
		STOP TAPE				
20. INT. HUNTER'S OUT. OFF.	NIGHT	LIZ HUNTER (V/O)	2L	F/P	142	43
21. INT. HUNTER'S OFFICE	NIGHT	HUNTER CALLAN	1G/F 3L	C.3	143-155	43-45
		STOP TAPE				
22. INT. HUNTER'S OFFICE	DAY	LIZ	1G	C.3	156	46
23. INT. HUNTER'S OUT. OFF.	DAY	LIZ CROSS	2L 3M	F/P	157-158	46-47
		STOP TAPE				
24. EXT. MEWS.	DAY	FILM				
		STOP TAPE				
25. INT. HUNTER'S OFFICE	DAY	CALLAN LIZ	1G 3L 4F	C.3	159-165	48-49
		STOP TAPE				

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Scene/Set	Time	Characters	Cams.	Sound	Shots	Pages
26. INT. HUNTER'S OFFICE	DAY	CROSS CALLAN	1G 4E	C.3	166-175	49-51
27. INT. HUNTER'S OUT. OFF.	DAY	CROSS LIZ	2L	F/P	176	51
28. INT. HUNTER'S OFFICE	DAY	CALLAN LIZ(V/O)	1G 4E	C.3	177-178	51-52
29. INT. HUNTER'S OUT. OFF	DAY	LIZ	3M	F/P	179	52
		TAPE STOP				
30. INT. HOTEL. LOUNGE	NIGHT	HUNTER CALLAN	2G 3M 1D	A.3	181-186	52-54
		STOP TAPE				
31. INT. MEWS FLAT	NIGHT	FLO	4G	A.5	187	54
32. INT. HOTEL. LOUNGE 33. + BEDROOM	NIGHT	CALLAN	2G	B.1 C.4	188	55-56
		STOP TAPE				
34. INT. DOSS HOUSE TELECINE SLIDE:	NIGHT	CALLAN LONELY EXTRAS	4H/J 3P/Q 2M	B.4	189-220	55-60
		END OF ACT TWO				
35. INT. HUNTER'S OFFICE	DAY	CALLAN CROSS 2 AGENTS	2N 4F 1G 3L	C.3	221-224	61
36. INT. HOTEL. LOUNGE.	DAY	LONELY	4K	A.2 B.5	225	61-62
		STOP TAPE				
37. INT. HUNTER'S OFFICE	DAY	LIZ CALLAN	2P 1G 3L 4F	C.3	226-234	62-63
		STOP TAPE				
38. INT. DOSS HOUSE	NIGHT	CROSS EXTRA	3R 4H	F/P	235-236	63
		STOP TAPE				

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Sc[illegible]o./Set	Time	Characters	Cams.	Sound	Shots	Pages
39. INT. HOTEL. LOUNGE.	NIGHT	LONELY CALLAN LIZ CROSS HUNTER	2H/G/Q/R 3F 4L/C/B	A.3 B.1	237-274	64-71
40. INT. HOTEL. BEDROOM	NIGHT	LONELY LIZ	1D	C.2	275	71
41. INT. HOTEL. LOUNGE	NIGHT	CROSS CALLAN HUNTER	2Q 4C	A.3 B.1	276-278	71-72
42. INT. HOTEL. BEDROOM	NIGHT	LONELY LIZ	1D	A.3 B.1	279	72-73
43. INT. HOTEL. LOUNGE	NIGHT	CALLAN HUNTER CROSS 3F LIZ	4C 2Q 3F	A.3 B.1	280-291	73-74
44. INT. HOTEL. BEDROOM	NIGHT	CALLAN CROSS LIZ	1D	C.2	292	74
45. INT. HOTEL. LOUNGE	NIGHT	CALLAN HUNTER LIZ	2Q 4L 3F	A.3	293-296	74-75
46. INT. HOTEL. BEDROOM	NIGHT	CALLAN LIZ	1H	C.2	296	75
		STOP TAPE				
47. INT. DOSS HOUSE	NIGHT	LONELY TRAMP	4J	B.4	297	75-76
		STOP TAPE				
48. EXT. STREET PHONE	NIGHT	FILM				
		STOP TAPE				
49. INT. DOSS HOUSE	NIGHT	LONELY CROSS	4J	B.4	298	76
		STOP TAPE				
50. INT. HOTEL. LOUNGE	NIGHT	CALLAN	1J	B.1	299	77
51. INT. MEWS FLAT	NIGHT	FLO	4M	A.5	300	77

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Scene /Set	Time	Characters	Cams.	Sound	Shots	Pages
52. INT. HOTEL. LOUNGE	NIGHT	CALLAN	1J	B.1	301	77
53. INT. MEWS FLAT	NIGHT	FLO TRAMP	3S 4M 2S	A.5	302-304	77-78
		STOP TAPE				
54. INT. HOTEL.BEDROOM.	NIGHT	CALLAN LIZ	1H	C.4	305	78
55. INT. HOTEL. LOUNGE	NIGHT	LIZ	3N	B.1	306	78
56. INT. HUNTER'S OUT. OFF.	NIGHT	CROSS	2T	F/P	307	78-79
57. INT. HOTEL SUITE. LOUNGE	NIGHT	LIZ	3N	B.1	308	79
58. INT. HOTEL. BEDROOM	NIGHT	LIZ	1D 3N	C.4	309-310	79
		STOP TAPE				
59. INT. MEWS FLAT	NIGHT	FLO TRAMP	3S 4M 2S	A.2	311-316	79-80
60. EXT. MEWS.	NIGHT	FILM				80-83
		STOP TAPE				
61. INT. MEWS FLAT	NIGHT	TRAMP CROSS	2S	A.2	317	83
		STOP TAPE				
62. INT. CAR	NIGHT	FILM				83
		STOP TAPE				
63. INT. MEWS FLAT	NIGHT	TRAMP CROSS STAFFORD.	4N 3J	A.2	318-319	83-84
		STOP TAPE				
CUTAWAY SHOT	NIGHT	TRAMP	3J		320	84
64. INT. CAR	NIGHT	FILM				84-85
		STOP TAPE				

CAPTIONS:

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/N.B. ALL FILM TO BE RECORDED AT LATER DATE/

F/U TELECINE — S.O.F.

35 mm SYMBOL AND OPENING TITLES

SUPER SCANNER

Caption: CALL ME SIR!

(Fade)

SUPER SCANNER

Caption: BY BILL CRAIG

SC. 1. EXT. COUNTRY HSE. DAY. FILM.

F/U T'C — FX.

16mm D/H colour — Country atmos. Wind & light rain (DUB)

NOTICE: DEPARTMENT OF THE

ENVIRONMENT. TRESPASSERS

WILL BE PROSECUTED.

ZOOM TO HOUSE.

SC. 2. INT. SECURITY HSE. DAY. — BOOM A.1

1. 3A — FX. Rain close A/B

CU Callan

/NOTE: RAIN ON WINDOWS/

CALLAN IS LOOKING OUT OF THE WINDOW.

STOP TAPE:

1A. 3A — BOOM A.1

CU Callan

CALLAN: And there's a friend I

want to see.

STOP TAPE:

SC. 3. EXT. COUNTRY RD. DAY. FILM.

F/U T'C — FX.

16 mm D/H colour — A/B (DUB)

L.S. HOUSE: WHIP PAN TO:-

Cam. 2 next shot 2

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SC.4. INT. OFFICAL CAR. DAY. FILM.

BISHOP: Be a good chap, Stafford, and close that window, I'm being attacked by spores.

STAFFORD: Hay fever, sir?

BISHOP: One can't help feeling that a county like Sussex should be air conditioned.

STAFFORD: Not far now, sir. Less than half a mile.

BISHOP: Then perhaps we could travel it with the window closed.

STAFFORD: Is that an order, Mr. Bishop?

BISHOP: Aren't you being just a trifle formalistic about a simple request?

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STAFFORD: No, sir. A closed window wouldn't stop a bullet coming in. But a shattered pane would slow me down if I tried to return the fire.

BISHOP: Oh, very well. Though I doubt if anyone would try a shot on the outward journey.

SC. 5. EXT. COUNTRY ROAD. DAY. FILM.

THE OFFICIAL CAR IS TRAVELLING ALONG. A SCRUFFY TRAMP WANDERS INTO THE ROAD IN FRONT OF THE CAR.
THE CAR BRAKES TO A SCREECHING HALT.

FX. Light skid (DUB)

SC.6. INT. OFFICIAL CAR. FILM. DAY.

THE TRAMP LOOKS WITH NO PARTICULAR INTEREST. HE PASSES ON TO THE OTHER SIDE OF THE ROAD.

STAFFORD: Drive on, Barnet.

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BISHOP: Hmm...Deplorable, of course, in the Welfare State. But one can't help envying these chaps. No cares, no responsibilities. Just the open road by day and the stars by night. Sleeping in the hay - (SNEEZES)

SC.7. INT. SECURITY HOUSE. LOUNGE.DAY.

2. 2A (under 4's cable) — BOOM A.1
CU Callan

FX. Rain/ Light distant wind (DUB)

/NOTE: RAIN ON WINDOWS/

CALLAN: Bless you.

3. 4A
W 2-shot Bishop/Callan

/2 to B/

BISHOP: Thank you. What was I saying?

Let Bishop X frame and out R.

CALLAN: How good it was to have me back and how I'd been missed and how unfortunate the whole thing was... Are you on your own, sir? I was expecting Hunter.

4. 3B (as Bishop leaves 4's fr.)
MWS Bishop R/Callan L.
Paper tissues fg.
As Bishop picks them up - ped up to 2-shot Bishop R./Callan L

BISHOP: A busy man, Callan. I imagine he'd have sent his apologies if the thought had occurred to him.

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CALLAN: Yes - well - he might have found a spare couple of hours to come down for a chat. I mean, we haven't seen too much of each other during the past eight months -

BISHOP: Hardly his fault, Callan.

CALLAN: And hardly mine, sir. I wasn't in that Russian prison as a matter of personal choice -

5. 2B (as he turns) MS Bishop R. /2 to C FAST/

BISHOP: Yes, indeed. Very unpleasant I'm sure./ It's been a bad year for all of us one way or another. The pollen count's been dreadful. /

6. 3B o/s 2-shot Bishop R./ Callan L. Crab R. as Callan comes D/S and hold o/s 2-shot

CALLAN: Sir - I made a formal request to speak to Hunter. Two weeks ago. I want to talk to him.

BISHOP: Talk to me instead.

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CALLAN: With respect - I know Hunter. I don't know very much about you except that your name's Bishop and you're a senior man.

7. 2C
MS Bishop R.

BISHOP: Senior to Hunter. What shall we talk about?

CALLAN: Me. The future.

8. 3B
MCU Callan

BISHOP: Your future?

9. 2C
a/b
Pan him R and down as he sits

CALLAN: I want out.

BISHOP: Why not? Your de-briefing's over. The doctor's pronounced you fit, the psychiatrist seems reasonably unhappy. You will be returning to London with me today.

10. 4A
MCU Callan
Pan L. and down as he sits

CALLAN: I meant out of the Section.

BISHOP: Ah...Retire? Aren't you... rather young for that sort of thing?

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11. 2C
MCU Bishop R./Callan's body L.

CALLAN: I'm a thousand years old. /

BISHOP: And how would you propose

12. 3B
C o/s 2-shot Callan L./Bishop R.

to support yourself in your retirement? /

13. 2C
A/B

CALLAN: I could get a job. /

BISHOP: Hmm - your qualifications would cause some raised eyebrows

14. 3B
A/B

at the Appointments Bureau. /

CALLAN: Or I could start a small

15. 2C
A/B

business. /

BISHOP: That would require capital. You surely wouldn't expect a golden handshake. I doubt if we could manage

16. 3B
MCU Callan

a gold watch. /

CALLAN: I'm entitled to something.

17. 2C
MCU Bishop

BISHOP: Indeed. / You do have a Civil Service classification, of course. In the case of premature retirement we might be able to manage a half-pension or something

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18. 3B
CU Callan

BISHOP: (CONTD) of the sort. / But, with your grading and length of service, it would hardly keep you in affluence.

19. 2C
CU Bishop

CALLAN: Thanks./

BISHOP: We try to do our best

20. 3B
A/B

for our people. /

CALLAN: You must've had your work cut out with the Group Insurance

21. 2C
A/B

Scheme./

BISHOP: Callan, sarcasm is out of place. You haven't been treated badly. Your full salary has been

22. 3B
A/B

paid during your - um - absence. /

CALLAN: You make it sound as

23. 2C
A/B

though I'd - /

BISHOP: Been in jail? Quite so. I should also observe that during the period in question, your

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BISHOP: (CONTD) operational supplement was not deducted - although, strictly speaking, you were non-operational./

24. 3B
C o/s 2-shot Callan L./
Bishop R.

CALLAN: Well, you see, there were these guards....

BISHOP: Put all thoughts of retirement form your head, Callan./

25. 2C
CU Bishop

It simply isn't on. You're a marked man./

26. 3B
A/B

No, my dear chap, you'll just have to stay with the service.

CALLAN: Alright but not in field work. I mean, there's Cipher or Intelligence Analysis. I could do a bit of good there....I don't mind what I do....so long as it's nine-to-five and I don't get killed./

27. 2C
MCU Bishop

BISHOP: Extraordinary. Is it modesty or simply a lack of self-confidence...?/

28. 3B
A/B

CALLAN: What?

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29. 2C
MS Bishop. Pan up as he rises and take him U/S to table

BISHOP: Never mind../Time to go. I expect you're quite looking forward to getting back to

30. 3B
MS Callan

Pan him up and L. into MWS at window

London. /

CALLAN: Yes....yes, I am. I mean, it's all very pleasant this. But I'm a city boy. The countryside's just

31. 4A
CU Callan's head L./ Reflection R.

the bits in between. /And there's a friend I want to see.

STOP TAPE:

SC. 8. EXT. MEWS. FILM. DAY

TELECINE:
16 mm D/H colour

S.O.F.
FX.
Town atmos. (DUB)

A SECLUDED AND WELL-MAINTAINED MEWS WITH THE USUAL BIJOU COTTAGES.

A SMALL OPEN TOTTER'S TRUCK AND CAR ARE PARKED. THE LETTERING ON THE SIDE OF THE TRUCK ANNOUNCES IT TO BE THE PROPERTY OF "F. TROWBRIDGE. GENERAL DEALER." THE LOAD CONSISTS ESSENTAILLY OF TWO COPPER BOILERS AND AN OLD GAS STOVE.

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FX.
Music
(dist.
radio)
(DUL)

P.O.V.: ACROSS THE SHOULDER OF AN UNIDENTIFIED WATCHER IN CAR.

STOP TAPE:

SC.9. INT. MEWS FLAT. DAY. (Music up)

32. 2D — BOOM A.2
L/A MS Lonely

33. 1A
L/A MS Flo. L/Easel R.

FLO: Could you contrive to look a little less noble, please?/

34. 2D
A/B.

LONELY: Eh? Oh, sorry Miss. I was just keeping an eye on the van./ That better?

35. 3C
L/A MWS easel L./Lonely C/ Flo R.

FLO: Not much, but it'll do. I want you to look natural, Lonely - not as though you were about to deliver the Gettysburg address. Relax/- just be your normal, smelly self./

36. 1A
MS Flo

37. 2D
MCU Lonely

LONELY: Yes - well, I can't help that, can I? It's what they call a medical condition. Excessive glandular activity brought on by nervous tensions. At least that's what he told me./

38. 1A
MCU Flo

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39. 3C
A/B

FLO: Your best friend? /

LONELY: Mr. Callan? Oh no, it was this doctor I went to.

Tighten slowly to lose Flo. Hold Portrait L./ Lonely R.

FLO: I was making a joke, Lonely.

LONELY: Oh, I see. No, Mr. Callan would never say a thing like that. He's more - well - direct.

FLO: Have you seen him again?

LONELY: Not since the last time.

FLO: That's logical.

LONELY: Fair turned me up, it did. He was just standing there looking down at his grave. Didn't say a word...I thought he was a ghost at first. /

40. 1A
A/B

FLO: And you haven't touched a drop since. /

41. 2D
MCU Lonely

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LONELY: I swear to Gawd I was as sober as the headstone. Oh, it was him all right and no ghost either. Mr. Callan's around somewhere. Trouble is I can't think of where to look. /

42. 1A (after he turns his head)
L/A MS Flo L./easel R.
Pan her L. to head of sofa

Music off (visual)

43. 3D
MCU Lonely.
Hold as he turns his head.

FLO: Why don't you go to the police? /

LONELY: Can hardly do that. I mean, it's not as I was a next of kin or anything. /

44. 1A
L/A MS Flo

FLO: Is that the only reason?

LONELY: Yes. Why?

FLO: I noticed a fine film of perspiration forming when I used the word police. /

45. 3D
MCU Lonely

LONELY: No - nothing of the sort. It's just that - well - I'm still new to this male model lark. /

46. 1A
A/B Pan her R. and then onto o/s 2-shot with Lonely as she comes fg. and sits

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FLO: For Heaven's sake, you can hardly develop a nervous tension sitting still at 50p an hour. Here try that.

LONELY: Oh no, miss, I quite enjoy it - although I don't tell my mates..

47. 3D
MCU Lonely
Tighten slowly to CU

CHEERS / Here, I did get the wind up first time, though.

FLO: Why?

LONELY: Well, I thought - I mean, it just came to me sudden like that when you said you wanted me

48. 1A
CU Flo

to pose you might have meant - well - /

49. 3D
CU Lonely

FLO: Well what? /

LONELY: Well, you know ...Take my

50. 1A
L/A MC 2-shot. Lonely L/ Flo R. Let Flo rise out of shot. Hold Lonely. Pan up and L. with him to 2-shot with Flo at window. Flo R. Lonely L. Tighten as they settle to C 2-shot

clothes off. /

FLO: Yugh! What a gruesome thought.

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FLO: There is someone down at your truck.

LONELY: Where?

FLO: Look, there - he's getting into that car.

LONELY: Here - I know that geyser.

STOP TAPE:

SC.10. INT. RECEPTION. DAY.

51. 1B — BOOM C.1 F/POLE FX. Light traffic
CS glass doors. See Stafford open one and look thro'

52. 2E
L/A WS X Receptionist. See Callan and Bishop and Stafford enter. Pan L. with Bishop to lift.

53. 1C (as Callan enters shot)
C o/s 2-shot Bishop L/ Callan R.

CALLAN: Full security. Is this where Hunter lives? /

54. 3E
C o/s 2-shot Bishop L/ Callan R.

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BISHOP: No. This is where Callan lives.

55. 1C
CU Callan

STOP TAPE:

SCENE 11. INT. HOTEL SUITE. LOUNGE. DAY.

56. 4B SLUNG
L/A W.S. set. Pan L.
to include door.
See it open and Callan
appear.

THERE IS A BANG: CALLAN DUCKS.

57. 3D
MCU bottle L./Callan R.
Ped. up to MCU Hunter L.

HUNTER: Welcome home, Callan. BOOM A.3

STOP TAPE: CAM. 4 TO PEDESTAL

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SC.12. EXT. TOTTER'S YARD. FILM. DAY.

TELECINE
16 mm D/H colour

S.O.F.

TROWBRIDGE: Do you know what time it is? Do you know how long it's took you to collect two copper boilers and an old gas cooker? A hour and a half - that's what it's took you.

LONELY: All right, Mr. Trowbridge, don't go on about it. Give us a hand to unload.

TROWBRIDGE: Been up to see your fancy piece again, haven't you? Gord knows what the declining standards of decency are coming to -

LONELY: Here, steady your end - I've ricked my back.

TROWBRIDGE: And I can guess how you ricked it, you dirty little torag. Disgusting what some women'll take a fancy to. Married, is she? Old man in the nick is he? Keeping his place warm, are you?

Cam. 2 next. shot 58

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TROWBRIDGE: Not during working hours. Not even if she is the wife of some mate. He'll get out sooner or later and Gord help you then, Lonely.

LONELY: Ballcocks.

TROWBRIDGE: What?

LONELY: Picked up half a dozen copper ballcocks. I'll fetch them.

TROWBRIDGE: Disgusting...Disgusting... Lucky little swine. Come to a sticky end - I said you'll come to a sticky end!

EXPLOSION. FX. Explosion (DUB)

TROWBRDIGE: Blimey!!

STOP TAPE:

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SCENE 13. INT. HOTEL SUITE. BEDROOM. DAY.

58. 1D — BOOM C.2

MWS X room. See door open and Callan and Hunter enter. Let Callan come fg. and hold 2-shot. Hunter R./ Callan L.

CALLAN: Nice...very nice. Do the fixtures and fittings include a permanent guard..?

HUNTER: Twenty four hours. Someone from the Section will be on duty downstairs. You won't leave the premises unescorted. We've used this place for years, Callan. The management understand our requirements.

Let Callan out L.fr. Hold Hunter

59. 2F

L/A 2-shot. Hunter R./ Callan L. Let Callan X frame and as Hunter moves curtain ZOOM TO SWITCH

CALLAN: Not overlooked...But that's a bit dodgy. Could get in from that no bother - I take it back - bullet proof?

FX. Alarm (DUB)

HUNTER: Yes. If you find an overwhelming need for fresh air, there's a switch for the bell.

STOP TAPE:

SC.14. INT. HOTEL SUITE. LOUNGE. DAY.

60. 3F — BOOM B.1

MLS Hunter and Callan enter frame Bedroom. Let Hunter exit R and pan Callan into M 2-shot with Bishop R. Callan L. Hold H/A 3-shot as Bishop goes U/S to chair and sits Hunter C/Bishop R/ Callan L.

CALLAN: Well, you've done me proud. Now - what's it all about?

Cam. 4 next, shot 61

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BISHOP: It's too silly for words, really...

CALLAN: Tell me an I'll laugh.

BISHOP: We've been studying the transcript of your debriefing sessions.

CALLAN: It's all there. I didn't keep anything back.

BISHOP: I'm sure you didn't. You were equally candid with your Russian interrogators, it would seem.

Pan R with Callan to sofa

/2 to G/

CALLAN: They'd have got the answers sooner or later, one way or another. I wasn't trying to establish any endurance records -

HUNTER: No one's criticising you, Callan.

CALLAN: They only got what I knew they already had. Nothing was given away for free. BOOM A.3

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HUNTER: We can't be sure of that.

61. 4C
H/A MCU Hunter

/3 to G/

CALLAN: I know what I told them - /

HUNTER: Come, come - we're both aware that a scopolamine injection

62. 2G
L/A o/s 2-shot Callan R./ Hunter L.
Pan down as Callan sits

does wonders for the inhibitions. /

CALLAN: The dosage wasn't that heavy. If they'd really got to work, I'd have brains like scrambled eggs.

HUNTER: Yes, this is the big

63. 4C
MCU Hunter

drawback with drugs. / They're unreliable, they have a different effect on different personalities. Fact and fantasy can become confused. Still, if your recollection of the conscious interrogations is

64. 2G
MCU Callan

accurate - /

CALLAN: Accurate? You've had me tape recorder four hours a day for

65. 3G
MCU Bishop

six weeks - /

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BISHOP: Callan, there is a sudden change in the nature of their questions. Didn't you notice.

66. 1E
C o/s 2-shot Callan R./ Bishop L.

CALLAN: I noticed they started wanting answers I didn't have.

67. 4C
MCU Bishop

BISHOP: Couldn't have. It was high-echelon stuff. Well out of your class. Intelligence Analysis have come up with a rather amusing theory.

68. 1E
MCU Callan

69. 4C
A/B

CALLAN: And what is that, sir?

BISHOP: The K.G.B. have wildly over-estimated your importance. I mean no offence.

70. 1E
A/B

71. 3G
2-shot. Pan up and R. as Bishop rises and ease to L/A 2-shot with Callan R. as he goes to mantlepiece.

CALLAN: Thank you.

BISHOP: They also had their own internal reasons for wanting their own man back. They seemed confident that they had something of equal value on offer - though, frankly, Callan, we were short-changed in the transaction.

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BISHOP: (CONTD) Their confidence was, however, mixed with an obvious regret at parting with you.

72. 4C
CU Hunter

CALLAN: It's nice to feel wanted. /

HUNTER: You think so? The current state of the game is that circumstances having forced them to yield up a dangerous and valuable pawn, they

73. 2G
CU Callan

will now try to do something about it. /

74. 4C
A/B

CALLAN: I'm a target? /

HUNTER: We have positive information

75. 2G
A/B

that they've put someone in to kill you /

76. 3G
L/A MCU Bishop. Pan
Bishop L.

Who, when, where, how....? /

BISHOP: So you see....You chose a particularly inopportune moment do discuss your future when it seems all

77. 1E
MCU Callan

too possible that you won't have one./

CALLAN: I do have a bodyguard downstairs

78. 4C
MCU Bishop. Pan down as he sits

and bullet proof windows upstairs. /

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BISHOP: At the moment. But these items have to be justified in the overall order of things...Oh dear, it's so difficult to explain bureaucratic thinking. You simply don't rate them, Callan. Not in your present position. /

79. 2G
MS Callan. Pan up and L. with him to mantlepiece.

CALLAN: I'm beginning to wish I'd stayed where I was. /

80. 4C
M H/A MCU Bishop

BISHOP: Frankly, your return has been something of an embarrassment to us. We didn't know what to do with you. I commented earlier on your modesty - or lack of self-confidence. /

81. 2H
L/A 2-shot Bishop L./ Callan R.

CALLAN: And I didn't know what you meant then.

BISHOP: You were suggesting various ways in which we could employ you in a non-operational role. / But you didn't suggest promotion to some higher executive position. /

82. 4C
M H/A CU Bishop

83. 2H
L/A CU Callan

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CALLAN: No, I didn't. I didn't because I wouldn't want it. It's not my thing. /

84. 4C
A/B

BISHOP: One would have inferred otherwise from the evidence. Indeed, it seems the K.G.B. have. /

85. 2H
A/B

86. 4C
A/B

CALLAN: What evidence. /

BISHOP: Your interest in model soldiers for instance./ Note. - I did say model not toy.

87. 1E
CU Callan. Pan R and ease as he moves

CALLAN: All right, so I'm interested in model soldiers, military history, uniforms - that sort of thing. So? /

88. 3G
MCU Bishop

89. 2G
CU Callan. Pan down as he sits

CALLAN: Well, it's a bit like chess - I mean, there are rules - /

90. 3G
CU Bishop

BISHOP: How often do you reverse the verdict of history? /

91. 1E
A/B

CALLAN: You mean, how often do I win? Depends on who I'm playing. I win as often as I lose. /

92. 4C
A/B

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93. 1E
A/B
BISHOP: Modesty? /

94. 4C
A/B
CALLAN: I usually win./

95. 1E
A/B
BISHOP: I thought you might. /

CALLAN: What's that got to do

96. 3G
CU Bishop. Pan up as he rises.
with anything. /

BISHOP: You enjoy the vicarious thrill of command. You make correct command decisions. With

97. 2G
CU Callan
model soldiers. /

98. 4C
CU Hunter. Pan up as he rises.
CALLAN: Well....? /

HUNTER: Well isn't it about time

99. 1E
L/A MS Callan bishop's body L./ Hunter's body R.
you started playing with real ones. /

BISHOP: Think about it.

Let Hunter and Bishop walk out and ZOOM to CU Callan

AD LIB

T'C SLIDE SCANNER: MUSIC
Slide: End of Part One (DUB)

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F/U T'C CAPTION SCANNER: MUSIC
Slide: Part Two (DUB)

STOP TAPE:

SC. 15. EXT. TOTTER'S YARD. FILM. DAY:

T'C S.O.F.
16 mm D/H colour

CALLAN: Somebody lose their no-claims bonus?

TROWBRIDGE: I did. Happened right here in the yard. Petrol tank blew up.

CALLAN: Petrol tank....Well, you lot would get automated.

TROWBRIDGE: What do you mean?

CALLAN: Ever hear of an exploding horse?

STOP TAPE next

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On T'C

TROWBRIDGE: Still, could've been worse. The driver wasn't inside.

CALLAN: The driver....Calls himself Lonely?

TROWBRIDGE: 'Sright. Lazy, skiving, lecherous little swine.

CALLAN: Sounds like the one I'm looking for. Is he about?

TROWBRIDGE: Haven't seen him since he left in the ambulance - and that was last week.

CALLAN: Thought you said he wasn't in the truck.

TROWBRIDGE: But he was close enough to cop the blast, wasn't he? They took him up to Paddington General.

CALLAN: Thanks. I'll take him some grapes.

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TROWBRIDGE: You'll have to eat them yourself. I went up to see how he was and he wasn't.

CALLAN: Wasn't what?

TROWBRIDGE: There. He'd discharged himself.

CALLAN: Did they say why?

TROWBRIDGE: No. They probably threatened him with a bed bath. Your name Callan?

CALLAN: Grimshaw, why?

TROWBRIDGE: Just wondered. He was always on about some geyser called Callan. Worked for a big metal merchants. I'd never heard of them. But he was always on about finding him.

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CALLAN: I've been up to the room he rented and nobody's seen him for days. Any idea where he went when he wasn't working?

TROWBRIDGE: He was never working. Told you. Lazy, skiving, lecherous little toerag -

CALLAN: Yes, you told me - but there was a bit I didn't believe. Women....?

TROWBRIDGE: He used to go visiting a bird. Be in with her for hours sometimes. Young, nicely turned-out bit of stuff she is, too. You'd never believe it-

CALLAN: Well no, I don't. He's no Midnight Cowboy.

TROWBRIDGE: He never let on, but I reckon she's the wife of some mate who's inside. I reckon he put the heavy mob on to Lonely...'nuff said.

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CALLAN: Big bang, was it?

STOP TAPE:

SC. 16. INT. HUNTER'S OFFICE. DAY.

100. 1F — BOOM C.3

CU bottle and glass. Pan up to L/A M 2-shot Bishop L./ Hunter R. Zoom slowly to C 2-shot

FX. Distant typing

BISHOP: Thank you....It does sound as though you're having second thoughts about Callan.

HUNTER: No, I'm simply repeating the first ones. In my opinion he's still the obvious choice.

BISHOP: Hmm....he's never done anything quite like it before.

HUNTER: He's never done anything remotely like it before.

BISHOP: It could make him.

HUNTER: Or break him.

BISHOP: No - we'd do that.

101. 3H /

L/A MS Flo. As she turns to her R Pan L. and find Callan L. Hold shot

SC. 17. INT. MEWS FLAT. DAY.

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FX. Odd car passing. Kids playing (DUB)

FLO: Malodorous and calls himself Lonely?

CALLAN: Yes, that's him. Seen him about recently?

FLO: No, I haven't. Not for a week. He works at the scrapyard, just two streets away -

CALLAN: I've been there. They sent me here.

FLO: Then I'm afraid I can't help you, Mr.....?

CALLAN: Grimshaw. Ministry of Social Security.

FLO: Oh dear - hot on the trail of an unstamped card?

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Hold 2-shot as Flo goes U/S and then X's frame.

As she joins Callan tighten to M 2-shot Flo L./ Callan R.

CALLAN: Oh no - no. Not my department. I'm Welfare....I shouldn't be discussing his business but it's quite sad, really. It's about his wife.

FLO: I didn't know he had one.

CALLAN: That's it. He doesn't. Not now. Went to a better place last month. Quite sudden, it was. And he really ought to be told. For the kids'sake. Neighbours can't look after them forever.

FLO: Oh, I am sorry.

CALLAN: I know he'd want to make arrangements. He was - er - round here quite a bit, I'm told.

FLO: Oh....maybe five or six times in the past month.

CALLAN: Five or six...? My, you must have a lot of junk.

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FLO: He was posing for me.

102. 2J (as she moves D/S)
MWS. 2-shot Flo and Callan. Easel L. Hold shot as Flo comes D/S and reveals portrait. Pan R. with Callan as he comes D/S

CALLAN: Posing?/

FLO: I've been painting his portrait. Lonely has quite an interesting face - all peculiar angles and unexpected bumps. Quite grotty, really. And there's that terrible sadness in the eyes.

CALLAN: Life has not been kind. Nor has nature for that matter./ Must say though, I never saw him as an artist's model.

103. 3J
o/s MWS Callan R./ Clo C./Portrait L. As Flo goes to sofa tighten to lose Callan R. Hold portrait L. and pan down as Flo sits R.

FLO: He didn't himself at first. I haven't been here very long myself. When I took over the tenancy, I decided to get rid of some old gas fittings that were lying around. I called in at the local scrap merchants.... As soon as I saw Lonely's face, I thought, I must capture it in all its squalid glory. That reminds me, I owe him two pounds. / BOOM A.4

104. 4D
L/A MS Callan. Hold as he walks fwd.

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CALLAN: You owe him....?

105. 3J
H/A MS Flo L./
Callan body R.

FLO: 50 pence an hour/- his fee. I didn't have change last time he

106. 4D
L/A MCU Callan

was here./

CALLAN: Er - if you owe him money, I suppose there's always a chance

107. 3J
A/B

he'll come back for it./

108. 4D
A/B
Pan L. with him as he goes and hold Flo as she comes into fr. Letting Callan out L.fr.

FLO: I'll tell him you called./

CALLAN: I'd rather you didn't,Miss Mayhew. You might have to tell him why and I think that's better coming from me. Bound to be a shock.

FLO: Of course.

CALLAN: If you could find out where I can reach him. You know, discreetly.

FLO: Leave your number and I'll call

109. 3J
L/A MCU Callan

you./

Stop Tape next

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CALLAN: I'm out most of the day.
It might be better if I called you.

STOP TAPE:

SC. 18. EXT. MEWS. FILM. DAY:

T'C S.O.F.
16 mm d/h colour

CALLAN: Thanks for your help,
Miss Mayhew - I'll be in touch.

FLO: Not at all, I - You could
be lucky, Mr. Grimshaw.

CALLAN: How's that?

FLO: The owner of that car might be able to help you. Lonely said he knew him. FX. Jet up & over. (DUB)

CALLAN: Thank you Miss Mayhew.
This bus - it's from the Section's
pool?

STAFFORD: Yes. Why?

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CALLAN: Who was using it last week?

STAFFORD: Dunno....All sorts of people. I think Cross had it last.

FLO WATCHES FROM WINDOW.

STOP TAPE:

SC. 19. INT. HUNTER'S OFFICE. DAY:

110. 1G — BOOMS C.3/B.3

MCU intercom. Pan up to profile Hunter. Let Hunter out L. and pull focus to door. See Callan enter

LIZ: (VO) Callan is here, sir.

HUNTER: Send him in.

111. 2K (as he turns head)

L/A W.S. Hunter L./ Bishop R./Callan C. Pan up and hold 3/S. as Callan walks fwd.

CALLAN: 'Evening, sir.

BISHOP: Good evening, Callan. Right on time. Punctuality and curiosity often go together.

CALLAN: Well, I have been wondering what's what for the past few days. You didn't give much away. /

112. 4E

MCU Hunter

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113. 3K
L/A MCU Callan

HUNTER: We have a job for you.

CALLAN: I guessed that much. But before you tell me what you have in mind, maybe I'd better tell you what I have in mind -

114. 4E
A/B

HUNTER: Bishop's already done so. You want to be reassigned - away from field work.

115. 3K
A/B

CALLAN: Yes sir. Cipher, Analysis - liaison....Anything. I'm not fussy.

116. 4E
A/B

117. 3K
A/B

HUNTER: Anything?

118. 4E
A/B

CALLAN: So long as it's non-operational.

119. 3K
A/B

HUNTER: Very well.

/CLEAR 4 FAST/

CALLAN: It was that easy.

HUNTER: Sit down. Callan -

120. 1G
WS office. Chair fg.R. Hunter R/Bishop C bg./ Callan R.bg.

CALLAN: Where, sir?

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HUNTER: Try that one for size.

CALLAN: That.....is your chair, sir.

121. 3K — HUNTER: It goes with the job. /
CU Callan

CALLAN: Oh no. (LAUGHING)
122. 2K /
CU Bishop

BISHOP: It isn't a joke, Callan.
123. 3K — It's a serious offer. /
A/B

124. 1G — CALLAN: That's what makes it a joke. /
A/B Tighten to lose chair as Callan walks to fg. and hold a L/A MS - desk fgd.

Do you know what this bit of furniture means to me? I'll tell you....Orders that turned my stomach....lying, cheating, double dealing and dying....This bloody desk has dominated my life! /
125. 4F
MCU Hunter

HUNTER: Life can look different from the other side. /
126. 2K
L/A MS Callan. Pan him L. and zoom back to L/A 3-shot. Hunter L./ Callan C./Bishop R.

CALLAN: No!

BISHOP: Why not?

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CALLAN: Weren't you listening? I just tole you...!

BISHOP: That quite gratuitous and over-emotional outburst told us nothing. Still, it's better out than in.

CALLAN: I just don't want the job. Isn't that enough? /

127. 3K
MS Hunter. Pan up as he rises and R. into 2-shot with Callan R. Let Hunter X fr. and out R.

HUNTER: Have you considered the - cum - fringe benefits that go with it. /

128. 1G (as Hunter leaves fr.)
W.S. Hunter L./ Callan R.
/3 to L/

Status, seniority....safety.

Let Hunter come fg. Xing frame. Hold o/s 2-shot as Hunter turns. Hunter R./Callan L.

CALLAN: I can think of a couple of Hunters who didn't find it too safe.

129. 3L
MCU Hunter

HUNTER: True,/but you will observe that this one is walking out on his own two feet.

CALLAN: To where, sir?

130. 1G
A/B
Pan L. as Callan walks fwd. Hold in MS.

HUNTER: Better things. / The chair's vacant, Callan.

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CALLAN: Why me?

HUNTER: For any number of reasons. You're the most experienced operative

131. 3L — in the Section. /Would that do? And
MC o/s 2-shot. Callan L./Hunter R. — we are reluctant to put you back into the field.

132. 1G — CALLAN: We agree on something. /You
MCU Callan
133. 4F — said reasons - plural. /
M H/A MS Bishop. Pan up as he rises and R Xing Callan in fg. and Hold MC 2-shot Callan L./ Bishop R.

BISHOP: They vary from the trivial to the serious. They think they've traded weight for weight. If they discover they haven't - well - it's a question of prestige. We can't have them sniggering

134. 3L — into their samovars. /
CU Hunter

HUNTER: There's also a more fundamental reason. It is imperative that I assume control of the Scheduled Territories Dept. immediately and at this moment we have no

135. 1G — time to find a successor. /
CU Callan

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CALLAN: I'm prepared to go to another department /-

136. 4F
C 2-shot A/B
Hold 2-shot as Callan X's U/S X frame.
Hold BishopL./Callan R.

BISHOP: But you're a specialist, my dear chap. The other departments are services by specialists. No, no - it just wouldn't do.

CALLAN: Then that leaves one alternative.

BISHOP: Two actually. But what was the one you had in mind?

137. 3L
CU Hunter

CALLAN: Hail and farewell. /

138. 1G
MS Callan. Pan him R. into M 2-shot with Hunter

HUNTER: No! /

CALLAN: Look, I'd be just like any other ordinary tax evading citizen

139. 3L
CU Hunter

you might bump into in Oxford Street - /

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HUNTER: You'd be the only one in

140. 1G (as Hunter turns Head) C 2-shot Hunter R./ Callan L. Let Hunter leave fr. R.

a red file! / Work it out for your-

141. 3L CU Hunter

self, Callan. If you aren't Hunter, who would be? / Think of his position and how he would regard you. An ex-operative on the loose and unattached, knowing what the Section's for, how it works, who's in it - /

142. 1G MCU Callan. Pan him R. into C o/s 2-shot with Hunter R.

CALLAN: Blimey, I'm not going to defect

143. 3L CU Hunter

- I've just got back! /

HUNTER: That's not the only danger.

144. 1G C 2-shot A/B

We couldn't risk you turning freelance. /

CALLAN: You think that's likely?

145. 3L A/B

HUNTER: It only has to be possible. / Come on, Callan - we're proposing the only solution that's acceptable

146. 4F CU Callan

to all of us. Take the job. /

147. 1G (reaction) CU Bishop

(AS CALLAN LOOKS)

148. 4F (reaction) CU Callan

149. 3L (reaction) CU Hunter

140. 4F A/B

CALLAN: I suppose it's better than

141. 3L H/A MS chair. See it spin ZOOM in to seat. FADE TO BLACK

an unmarked grave in a pine forest./

STOP TAPE:

SC. 20. INT. HUNTER'S OUTER OFFICE. NIGHT.

142. F/U 2L — F/POLE
L/A MCU Liz's hands. Pan with them to intercom

LIZ: Sir?

HUNTER: (VO) You can go home now Liz.

LIZ: Goodnight Sir.

SC. 21. INT. HUNTER'S OFFICE. NIGHT.

143. 3L — BOOM C.3
L/A M o/s 2-shot Callan L./Hunter R.

HUNTER: Goodnight. So.

CALLAN: As it happens, I did know how

144. 1G
H/A M o/s 2-shot Callan L./Hunter R.

the intercom worked. / I also think I can come to terms with the paper clip

145. 3L
A/B See Hunter produce phone from drawer

dispenser and the staple-gun / oh, and I've used a phone before.

HUNTER: You haven't used this one. Nor, for that matter, have I.

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CALLAN: What is it?

HUNTER: A direct line. It only accepts incoming calls.

CALLAN: From where?

HUNTER: You'll find out if it ever rings. In the event that it does, obey to the letter any instructions you receive. /

146. 1G
A/B

CALLAN: Anything else?

HUNTER: Certain files in the archives are lead-sealed. You have no authority to open them.

147. 3L
MS Hunter. Pan up as he rises

CALLAN: What's inside? /

HUNTER: I've no idea. But - these apart - all other facilities are for use and without question. Oh....except this one. You can supply your own. This one is personal property and I've grown fond of it.

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148. 1C
H/A MS Callan L./
Hunter body R.

CALLAN: Ill try not to feel deprived./
I'm being chucked in at the deep end.

149. 3L
L/A MCU Hunter

HUNTER: You may need assistance. /
Should you wish to consult me on some urgent matter, Liz knows where I can be

150. 1C
H/A MCU Callan

reached. /

CALLAN: There is one thing you can tell me right now. The others in the Section. How will they feel about my

151. 3L
A/B

appointment? /

HUNTER: I would expect certain....

152. 1C
A/B

resentments. Does that bother you? /

153. 3L
A/B

CALLAN: I can cope. /

154. 1F (as he moves)
L/A MS Hunter. Pan him L.U/S and find Callan. fg. L.
Hold L/A 2-shot until Hunter exits

HUNTER: Let's hope so./ Well, I think that's everything. I leave without a particle of regret. Goodnight - Hunter.

CALLAN: Goodnight.....

Pan up with Callan and R. round desk casing to U.W.S. as he sits

155. 3L
CU Callan

STOP TAPE:

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SC. 22. INT. HUNTER'S OFFICE. DAY:

156. 1G — BOOM C.3

L/A CU calendar as hand changes date. Pull out to see Liz Hold as she moves Flowers L.fr. Looks and then exits U/S

THE DATE ON THE DESK CALENDAR HAS CHANGED. LIZ GOES THROUGH TO:

SC. 23. INT. HUNTER'S OUTER OFFICE. DAY:

157. 2L (as she opens door) — F/POLE

L/A M.W.S. door. typewriter and hand bottom frame fg. Hold static fr. as Liz walks fwd. and tears out paper

CROSS: Putting up the Under New Management Notice?

158. 3M

MS Cross L./Liz's body R. Pan up and R. with Cross and hold 2/S. with Liz R. Tighten shot as Cross comes in to her. Hold Liz in CU R.fr. Cross exits L.

LIZ: Sorry your name isn't on it?

CROSS: When does he deign to review the troops?

LIZ: He'll be in later today.

CROSS: Does he know about Lonely?

LIZ: I don't think so.

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CROSS: My, my - he will be surprised.

STOP TAPE:

SC. 24. EXT. MEWS. FILM. DAY:

T/C
16 mm D/H colour

S.O.F. FX. Light town atmos. (DUB)

A COUPLE OF MILK BOTTLES STAND ON THE DOOR STEP. THE DOOR OPENS AND FLO COMES OUT TO PICK THEM UP. THEN, A MOVEMENT ATTRACTING HER ATTENTION, SHE LOOKS OFF TO WHERE:
THE TRAMP IS FORAGING IN AN ADJACENT DUST-BIN. HE LOOKS BACK AT HER WITHOUT EXPRESSION.

FLO SMILES.

FLO: Come inside and I'll find you something to eat.

STOP TAPE:

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SC. 25. INT. HUNTER'S OFFICE. DAY:

159. 3L
MCU Callan.
Pull back slowly to inc. flowers R.fr.

BOOM C.3
FX. Distant typing (DUB)

CALLAN: Liz.

LIZ: (VO) Sir?

CALLAN: Bring your pad and pencil through Sir's got a shopping list. /

160. 1G (as she enters)
L/A M.W.S. Callan R. Liz C./Flowers L. Hold shot as Liz comes fg. and sits

Chintz curtains next?

LIZ: I thought you might like them, sir. /

161. 3L
MS Callan

CALLAN: I do. Make it a standing order. Oh - and it's David in private./

162. 1G
A/B

LIZ: I'd feel more comfortable with Sir. Sir.

CALLAN: Alright.

LIZ: There's one other file....A red one. I think you should look at it now, sir.

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CALLAN: I didn't know there

163. 3L (when he has opened it) was one outstanding. How long has
CU Callan it been active?

164. 1G /
CU Liz

LIZ: Just over a week. Cross

165. 4F was assigned to it. /
CU photo in file.

STOP TAPE:

SC. 26. INT. HUNTER'S OFFICE. LATER. DAY:

166. 1G
L/A CU Cross. Zoom back with him as he wlks fwd.

CROSS: I've no idea where he is. We have mislaid him.

CALLAN: Mislaid him where? Some mudflats in Essex or down a disused

167. 4E mine shaft? / Where do we dump them
MS Callan R./Cross's body L. these days? Or was there another quiet funeral with a phoney death

168. 1G certificate? /
MS Cross. Pan down as he sits & up as he rises

CROSS: That method has proved unsatisfactory - they sometimes come back.

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CALLAN: I didn't tell you - sit down. Where is he?

169. 4E — CROSS: Now, look Callan - /
M H/A MS Callan

170. 1G — CALLAN: Sir! / Call me sir!
L/S MS Cross

CROSS: That would really stick in my throat. /

171. 4E
A/B
Zoom slowly to CU

CALLAN: Then you'd better learn to swallow hard because I'm dishing out the jobs now. Don't mess me about, Cross. I've learned which knife to use and which way to turn it. /

172. 1G
L/A CU Cross. Zoom back as he walks U/S and hold M.W.S. then let him walk to fg. again

CROSS: There's no point in having authority if you don't abuse it. Lonely went into a red file sir - but I wasn't ordered to kill him sir. Look at the bloody file and if you don't believe me.

173. 4E — CALLAN: Cross come back. / I've obeyed orders that were never put in writing. You tried to knock him off and that's a fact! /
MCU Callan.
Pan up as he rises.

FX. Distant typing (DUB)

174. 1G
CU Cross

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CROSS: I wouldn't have tried - I would have succeeded. /

175. 4E
CU Callan

CALLAN: Except that he wasn't in the van when the bomb went off! /

176. 2L
L/A MS door.
Typewriter fg.
See Cross enter and hold at door.

SC. 27. INT. HUNTER'S OUTER OFFICE. DAY:

CROSS: Sir seems to have a problem. /

177. 1G
CU intercom

SC. 28. INT. HUNTER'S OFFICE. DAY:

CALLAN: Liz.

LIZ: (VO) Yes sir.

CALLAN: Where can I reach Hunter?

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178. 4E
CU Callan

LIZ: (VO) You are Hunter, sir. /

CALLAN: Don't mess me about Liz.

179. 3M
MS Liz

You know who I mean!! / F/POLE

SC. 29. HUNTER'S OUTER OFFICE. DAY:

LIZ: I'll get him for you, sir.

180. 2L (as she dials)
CU phone dial.
jPan up and pull
focus to Cross

STOP TAPE: CAM. 4 TO L/A DOLLY

SC. 30. INT. HOTEL SUITE. LOUNGE. NIGHT.

181. 2G BOOM A.3
H/A CU Hunter. Zoom
back slowly to inc.
bottles and Callan's
hands fg. L.

HUNTER: Of course I put him in a red file. The decision was logical - He was crowding us, Callan, You must know that, you've read the reports. He simply wouldn't accept that you were dead. He went around asking questions. Heaven knows what he's found out. /

182. 3M
MCU Callan

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CALLAN: You didn't mention this when I took the job....I want Lonely out of that red file. /

183. 2G
H/A MCU Hunter

HUNTER: Then give the order. The decision is entirely yours since you are, after all, in charge of the Section. /

184. 3M
MS Callan. Hold as he goes to bedroom

CALLAN: Right then. That's it. /

185. 1D (as he goes thro')
L.S. Hunter thro' door Let Callan pass thro' frame and out R.

HUNTER: And no doubt you will be able to defend your decision with reasoned and cogent argument.

CALLAN: I don't remember you using too much of that. Just do it was your line. BOOM C.4

HUNTER: To my subordinates, yes. Explanations, like sparks, fly upwards./ BOOM A.3

186. 2G (as Callan reappears in 1's shot)
MS Callan coming thro' door. Pan him R into H/A o/s shot with Hunter R. Pan up as Hunter rises and then crab R. Hold 2/S. as Hunter goes to door When he exits pan Callan R. to phone. Pan down to it and zoom in to CU

We are responsible to someone and if you make a decision, you must be prepared to justify it - with something more than emotion.

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CALLAN: And if I can't?

HUNTER: Mmm - it would probably give rise to some second thoughts about the suitability of your appointment. I know what decision your successor would make.

CALLAN: Yes....

HUNTER: But, it's up to you..... Goodnight, Hunter.

STOP TAPE:

SC. 31. INT. NEWS FLAT. NIGHT.

187. 4G BOOM A.5
CU phone. Pan up
CU Flo L./Lamp R.

FLO: 9372. Oh, good evening, Mr. Grimshaw....Yes, as a matter of fact, he did. I do - but I'm not at all sure that I should tell you.

188. 2G /
MCU Callan profile.
Hold as he sits.

SC. 32. INT. HOTELSUITE. LOUNGE. NIGHT

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SC. 32. INT. HOTEL SUITE. LOUNGE. NIGHT.

CALLAN: I've got nothing to do with the police. Yes - well - it's understandable, I suppose....You see, he's been inside and when strangers come round asking questions, he jumps to conclusions...I wish you would - for the sake of the nippers. Yes - yes - I've got that. Thanks a lot, Miss Mayhew.

Pan up as he rises and take to door Then let him come fg. and then pan him L. into bedroom and hold M.W.S. as he goes to window

BOOM C.4

SC. 33. INT. HOTEL SUITE. BEDROOM. NIGHT.

CALLAN GOES TO THE WINDOW, PULLS THE CURTAINS OPEN AND LOOKS AT THE FIRE ESCAPE.

STOP TAPE:

SC. 34. INT. DOSS HOUSE. NIGHT.

189. 4H — BOOM B.4
WS see doors.open & Callan enter. — FX. Distant echoing voices & door bangs. (DUB)

190. 3P
L/A M.W.S. extras. Callan's body top fr. Crab L. with Callan. Let him come fg. thro' gap and then pan L. to see Lonely L. Hold Callan's body R. (Pos. 3Q)

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191. 2M
L/A MS Callan. Pan L. with him and down as he sits

LONELY: Mr. Callan!

CALLAN: All right - don't pass out again. Where have you been for the past week?

192. 3Q
MCU Lonely

193. 4J
M 2-shot Lonely L./ Callan R.

LONELY: Where have I -where have you been?

CALLAN: All right, all right. Don't choke on your rock salmon. I'm here now -

194. 3Q
MCU Lonely

LONELY: Yeah, but you were there then. Just standing looking down at your own bleeding grave. What's the idea -

195. 2M
MCU Callan

196. 3Q
A/B

197. 4J
A/B
Hold shot as Callan moves to Lonely's head

CALLAN: The hearse left without me. Now shut up, 'cos we'd better have a talk, mate. You're in trouble. You are in big trouble.

LONELY: Well, I know that, don't I? It's the last time I do a favour for anybody. I got the Law after me.

CALLAN: The Law...

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LONELY: Well, there was this explosion, you see. Down the junkyard -

CALLAN: I know about that. What's the Law got to do with it?

LONELY: Well, they found out, didn't they?

CALLAN: Stop eating those flaming chips and tell me what happened!

198. 3Q (after action with chips)
MC o/s 2-shot Lonely L./ Callan R.

LONELY: This mate of mine - you wouldn't know him, Mr. Callan. He asked me to look after a parcel for him. I didn't know what was in it, did I?

CALLAN: Did you?

LONELY: Well, I might have had an idea. /

199. 4J
CU Callan

200. 3Q
A/B

CALLAN: Jelly. /

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LONELY: As it turned out, Mr.

201. 4J A/B — Callan. As it turned out. /

CALLAN: You were driving around

202. 30 A/B — the streets with a load of gelignite - /

LONELY: I didn't know it was off, Mr. Callan. I could've been killed.

203. 4J C 2-shot Lonely L./ Callan R. — Last time I do a favour for a mate - /

CALLAN: A favour. You were planning a job, weren't you?

LONELY: He might've mentioned something of the sort...

CALLAN: Blimey O'Reilly - I've only got to turn my back for five minutes and

204. 30 C o/s 2-shot Callan R/ Lonely L, — you're at it! /

LONELY: Five....Eight months, Mr.

205. 2M L/A C 2-shot Lonely L. Callan R. — Callan - not five minutes. / Never a thought for anybody - you just shove off somewhere and put it around that you've snuffed it. Then you barge in here as

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LONELY: (CONTD.) bold as

206. 3Q
A/B
brass and tear me off a strip./ Oh yes, you might say there's worse things happen at sea but then I'd

207. 4J
CU Callan
say people who live in glass houses. /

CALLAN: What the hell are you talking

208. 2M
A/B
about? /

LONELY: I've been thinking about the jobs we've done together. Get this set of papers, Lonely. Or Lonely,

209. 3Q
C c/s 2-shot Callan R./ Lonely L. Zoom slowly to CU Lonely
be a pal and screw that safe, Lonely. / Never mind the valuables - I just want the roll of film. And there was that geyser you sprung from the nick. I can put two and two together. I can guess where you've been for the past

210. 4J (reaction)
CU Callan
eight months. /

211. 3Q
CU Lonely

212. 4J
A/B
Oh yes - to Russia. /

213. 3Q
A/B
CALLAN: Why did you say that?/

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LONELY: Because I'm no mug Mr. Callan ..... I know how many beans make nine. /

214. 4J
A/B

CALLAN: Tell me, how many beans make nine? /

215. 3Q
A/B

LONELY: I think ..... I think you're a spy. /

216. 4J
BCU Callan

217. 3Q
BCU Lonely
CALLAN: What's that? /

LONELY: You hear me. I think you're a bleedin' Communist spy! /

218. 2M
BCU Callan

219. 3Q
A/B

220. 4J
C 2-shot Lonely L./Callan R. As Callan grabs Lonely zoom to CU Callan

T'C SLIDE SCANNER
Slide: End of Part Two

MUSIC (DUB)

/CAM. 4 TO PEDESTAL/

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F/U T'C SLIDE: MUSIC (DUB)
Slide: Part Three

SC. 35. INT. HUNTER'S OFFICE. DAY:

221. MIX 2N BOOM C.3
MWS Slide

222. 4F
L/A group shot. Callan L. Pan L with Callan to o/s 2-shot with Cross R. then pull back and pan L. with Callan to chair behind desk. Pan down as he sits.

CALLAN: I want him found. And soon. / The operation hasn't been handled too cleanly so far I'm increasing the effort and reorganising the search.

CROSS: We're very appreciative - sir.

CALLAN: If you hadn't bungled the job in the first place, he wouldn't have been scared off. Now - we know that he hasn't been back to his digs and he hasn't been back to his job so

223. 1G
o/s Group. Callan R/ Cross L.

we can assume that he's short of money. / And that cuts down the places he can go. I've prepared a list of possibilities - Sally Army hostels, doss houses, soup

224. 3L
M H/A MS Callan

kitchens - and I want them all checked out / thoroughly. /

225. 4K
MCU hands and bottles. Zoom back with Lonely and pan up as he comes fg.
cont'd .....

Stop Tape next

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BOOM A.2
B.5

Pan him L. to window and then down to switch as he looks at it.

SC. 36. INT. HOTEL SUITE. LOUNGE. DAY:

LONELY IS INVESTIGATING THE COCKTAIL CABINET. HE GOES TO INVESTIGATE SWITCH

STOP TAPE:

SC. 37. INT. HUNTER'S OFFICE. DAY:

226. 2P — SLUNG MIC
MS Callan R. Hold action L.fr.

227. 1G (as he looks to door)
L/A MWS office door fg.
Let Callan come to desk R and see Liz enter door L. Hold 2-shot as she comes D/S.

CALLAN: Liz.

BOOM C.3

LIZ: Sir?

CALLAN: Where have all the flowers gone?

228. 3L
MCU Callan
Pan down as he sits

LIZ: They withered, sir.

CALLAN: Right. I want a rush job done. Get on to Documentation and fix up a passport. Birth Certificate, driver's licence...The usual papers.

229. 1G
L/A MCU Liz

LIZ: And the details, sir?

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230. 3L
MCU Callan

CALLAN: Authentic background. / Something that'll stand up in Somerset House. Adult male....on or about forty. Born in or around the East End....A merchant seaman - and I'll want special papers for that. /

231. 1G
A/B

LIZ: What about the passport photograph? /

232. 4F
MS Callan. Pan up as he rises to L. into M 2/S. with Liz R.

233. 3L
L/A M.W.S. slide on screen. Projector fg.

CALLAN: Yes. /They can print one up from that.

234 4F
A/B

LIZ: I'm sorry, David.

Crab R. with Liz as she exits. Hold Callan MCU L.

CALLAN: It isn't Send a Friend to Heaven Week. Go on get on with it.

STOP TAPE:

SC. 38. INT. DOSS HOUSE. NIGHT.

235. 3R
CU photo in hand

F/POLE
FX. Echo voices + doors A/B

236. 4H
CU Meth. drinker. Pan up and R to L/A CU Cross

STOP TAPE:

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SC.39. INT. HOTEL SUITE. LOUNGE. NIGHT.

237. 2H
CU Lonely

BOOMS: A.3/B.1

LONELY: Emigrate, Mr. Callan? Why would I want to do that? /

238. 3F
L/A 2-shot Callan L./ Liz R.

CALLAN: Because the finger's on you. You're a bad insurance risk. I keep telling you - you're on borrowed time. /

239. 2H
A/B

LONELY: You mean - somebody wants to kill me? /

240. 4L
CU Callan

CALLAN: God, I managed to get it through without a cold chisel. / There's a great future for you in Canada, mate and none at all here.

241. 3F
A/B
Pan up and R with Callan to L/A 2-shot with Lonely R.
Hold action and then let Callan out L.

LONELY: But all my friends are in England.

CALLAN: And so are all your enemies.

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242. 4C
MS Callan.
Pan down as he sits

LONELY: What's this for, Mr. Callan? /

CALLAN: You. Six month's back pay. You get to spend it when you reach Canada.

LONELY: I told you, I'm not going to bleeding Canada -

243. 2G
MS Lonely

CALLAN: Look at the passport..... / that's you, mate. From now on you're John William Cox, born Hackney, 14th February, nineteen twenty eight. This is your seaman's card -

244. 4L
MS Callan

LONELY: What! /

CALLAN: You're signed on as a steward on the Cape Hirta. Sails

245. 2G
MCU Lonely

Wednesday, Tilbury - /

246. 4L
MCU Callan

LONELY: I don't want to be a steward! /

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CALLAN: I didn't have time

247. 2G A/B — to fix you up as an air hostess. /

248. 4L A/B — LONELY: But Mr. Callan - /

CALLAN: Shut up and listen!

249. 3F (after the door bell) — Now, you jump ship at Halifax and - /

W.S. room. Callan and Liz L. / Lonely R. Hold action as they rise, Let Liz and Lonely out L. Hold Callan. Pan him to bedroom and then R. Tighten as he goes to door. Hold M 2-shot as he opens door/Cross R. Pan R. with Cross and hold in M.S.

CROSS: Can I come in or do I need an appointment, sir? SLUNG MIC.

CALLAN: It's a bit late. Something important?

CROSS: I think so.

CALLAN: What?

CROSS: I felt I ought to apologise for my behaviour towards you.

250. 4L — Conduct unbecoming and all that. / B.1/A.3

MW o/s 2-shot Cross R./ Callan L. Pan L. with Callan. Lose Cross

CALLAN: It could've kept till morning.

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CROSS: The morning's a bad time for accepting apologies. And I thought I'd like to get it off my chest.

CALLAN: What brought about the change of heart? /

251. 2Q
MS Cross

CROSS: Oh...I've just had time to think about what a damned fool I made of myself. I'm sorry I said the things I did. /

252. 4L
MS Callan

CALLAN: Happens to all of us. No hard feelings. /

253. 2R
A/B

254. 3F
MS Callan. Pan him R. into 2-shot with Cross L. Pan Cross L. to mirror fg. Callan's reflect. L.

CROSS: And no heavy lean? /

CALLAN: So that's what's bothering you....? Well, we both lost our tempers. Let it go at that.

CROSS: They've done you very well, sir. Must be nice having a Mayfair address.

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CALLAN: Not much cop when you can't boast about it.

CROSS: No....Well, shall we patch up the quarrel with a drink?

255. 2R
MS Callan. Hold as he walks fwd.

CALLAN: I'd like to but I've got a lot of paperwork to get through. Some other time, eh?

256. 4B
MCU Cross

CROSS: I'll look forward to it. You know, I've got to hand it to you, sir. I really didn't think you had it in you. If you don't mind me saying so.

257. 2R
MCU Callan

CALLAN: I might, if I could figure out what you are saying.

258. 4B
A/B

CROSS: Oh, nothing uncomplimentary. I'd always rated you as a good man in the field but I never thought you'd shape up when it came to making a hard executive decision.

259. 2R
A/B

CALLAN: I've made plenty of hard decisions.

260. 3F
MS Cross. Pan him into MC 2-shot Callan R.

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CROSS: Yes, but it was always acting under orders, wasn't it? I mean, that transfers the responsibility. Your performance today was very impressive. I've been thinking about it.

261. 4B — CALLAN: Thinking about what? /
C o/s 2-shot Cross L./ Callan R.

CROSS: The way you buckled down and

262. 20 — set the dogs on Lonely. Very impressive. /
C o/s 2-shot Cross L./ Callan R.

CALLAN: It's always nice to have the respect of your subordinates.

CROSS: Oh, you have that. Well, as

263. 4B — far as I'm concerned. /Coldly, calmly,
A/B

264. 20 — efficiently setting up a friend for the
A/B

265. 4B — chop./ I'm not saying you didn't feel
A/B

266. 20 — anything./ I'm just saying that you
A/B — didn't show it./

267. 4B — CALLAN: It had to be done./
A/B

CROSS: And if you didn't do it -

268. 20 — somebody else would have. /
A/B

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269. 4B
A/B

CALLAN: The question didn't arise. /

CROSS: No....And, under your expert guidance, I found him. / You'd better let him in.

270. 2Q
A/B

271. 3F (after buzzer) /
MC 2-shot Callan R./ Cross L. Let Cross out R. Zoom with Callan to door. See Hunter appear R. as Callan opens door

CALLAN: Who is it?

CROSS: You'll know him.

HUNTER: Well, Callan - your message sounded urgent. SLUNG MIC.

CALLAN: I didn't send you a message.

HUNTER: Cross phoned me a short time ago -

CROSS: I merely anticipated orders, sir. / Since you initiated the red file on Lonely, I assumed that Callan would want you to be present when it was closed. / B.1/A.3

272. 2Q
MCU profile Cross

273. 4L
o/s 3-shot Cross R./ Hunter C/Callan L. Let Hunter X frame to R. Hold 3/S.

HUNTER: Then you assumed wrongly. The matter has ceased to be my responsibility.

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CROSS: But I know where Lonely is, sir.

274. 2Q
MCU Cross
/4 to C/

HUNTER: Where? /

CROSS: He's here.

275. 1D
CU Lonely

/ BOOM C.2

SC. 40. INT. HOTEL SUITE. BEDROOM. NIGHT.

LONELY: Gawd, he's tumbled!

CALLAN: (VO) And just how would he get here? /

276. 2Q
MCU Cross

BOOM A.3/B.1

SC. 41. INT. HOTEL SUITE. LOUNGE. NIGHT.

CROSS: It's quite simple sir. You brought him. I found the taxi driver who dropped both of you not two streets away. /

277. 4C
o/s 3-shot Cross R./
Callan L./Hunter C.

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On Cam. 4, shot 277 - 72 - BOOMS: A./B.1

CALLAN: Sorry you've been troubled. I'll handle this matter in the morning. It seems that discipline in this section needs tightening.

HUNTER: I've often remarked on it myself.

278. 2Q
MCU Cross

CROSS: If Lonely isn't here then you won't mind me taking a look around the place, will you?

279. ID
MCU Lonely. Zoom back
MLS Lonely/Liz's legs
R.

SC. 42 INT. HOTEL SUITE. BEDROOM. NIGHT.

CALLAN: (VO) Get out!

CROSS: (VO) Mind if I take a look in the bedroom first?

Cam. 4 next, shot 280

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CALLAN: (VO) Too bloody true I mind!

280. 4C — LONELY: Miss.... / — BOOM C.2
CU Callan

SC. 43 INT. HOTEL SUITE. LOUNGE. NIGHT.

281. 2Q — CALLAN: Just you try it, mate. / — BOOMS: A.3/B.1
CU Cross

282. 3F
CU Hunter

HUNTER: As I said....I'm no longer involved in this matter. If Hunter chooses to ignore the simplest means

283. 4C — of refuting your allegations, /then
MS Callan R./Door L.
See Liz enter

doubtless he has his own reasons...

284. 2Q (reaction) — LIZ: He has his own reasons... /
A/B

285. 3F
A/B

286. 4C
A/B

287. 3F
A/B

HUNTER: I'm at a loss for words.

CROSS: I'm not. I traced Lonely to a doss house in Paddington, he left with a man answering Callan's description. They took a taxi from a local rank and it dropped

288. 3F — them in this area - he's a liar, sir. /
CU Hunter

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289. 2Q A/B

HUNTER: Be quiet, Cross.

290. 4C CU Callan

CROSS: Lonely's in that bedroom.

CALLAN: A liar I may be, kinky I am not.

291. 3F MS Cross. Pan him L X room and into bedroom Hold MWS thro' door See Callan enter R.fr.

SC. 44 INT. HOTEL SUITE. BEDROOM. NIGHT.

292. 1D MS Cross at curtains Pan him R into 2/S. with Callan L. Crab L. as he exits.

BOOM C.2

CALLAN: Out! Now!

CROSS: I can bloody smell him.

293. 2Q (as Cross leaves Callan) MS door. See Cross go thro' frame and then see Callan and pan him R into 2/S. with Hunter R.

BOOM A.3

SC. 45 INT. HOTEL SUITE. LOUNGE. NIGHT.

CALLAN: I could be making some changes in my personnel.

HUNTER: That's up to you. I have noticed lately that Cross has been a little.....

294. 4L CU Callan

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CALLAN: You did mention fringe benefits Sir. /

295. 3F
MCU Hunter. Pan L. as he exits and find Callan L.fr. Pan Callan L. into 2/S. with Liz L. then Let him go into bedroom. Hold Liz L. as she follows. Hold 2/S. by door

HUNTER: Goodnight.

SC. 46 INT. HOTEL SUITE. BEDROOM. NIGHT. BOOM C.2

CALLAN: He's scarpered.

LIZ: Where would he go?

296. 1H
CU Callan

CALLAN: Back to the Doss House. / Oh God, and so will Cross.

STOP TAPE: CAM. 4 to L/A DOLLY

SC. 47 INT. DOSS HOUSE. NIGHT.

297. 4J
WS See Lonely come down row to bed. On Q zoom down line to Tramp. Pan up as he rises and leaves frame L.

BOOM B.4

LONELY WANDERS ALONG THE ROW OF CUBICLES: FINDS HIS FORMER RESTING PLACE AND SLUMPS DOWN ON THE BED.

Stop Tape next

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FROM AN ADJACENT BED, THE TRAMP WATCHES HIM FOR A MOMENT BEFORE RISING TO EXIT.

STOP TAPE:

SC. 48 EXT. STREET PHONE KIOSK. FILM. NIGHT.

T'C
16 mm D/B colour

S.O.F.

CLOSE ON THE TRAMP, THROUGH THE GLASS SO THAT NOTHING CAN BE HEARD. HE DIALS, INSERTS THE COINS AND SPEAKS, RAPIDLY AND FLUENTLY.

STOP TAPE:

SC. 49 INT. DOSS HOUSE. NIGHT.

298. 4J
MCU Lonely bottom fr. Figure approaching top fr. See photo placed in front of Lonely, as he turns Pan up to CU Cross

BOOM B.4

LONELY FISHES IN HIS POCKET TO PRODUCE A DOG END. HE SEARCHES FOR A MATCH. AN EXPENSIVE LIGHTER CLICKS IN HIS EAR. HE LOOKS UP TO SEE CROSS LOOKING DOWN AT HIM. CROSS SHOWS LONELY PHOTO. STARTS TO HAUL HIM UP.

STOP TAPE:

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SC. 50 INT. HOTEL SUITE. LOUNGE. NIGHT.

299. 1J — BOOM B.1
CU phone. Pan up to profile Callan as he picks it up.

CALLAN: Hello....Yes - this is Mr. Grimshaw speaking. I see - where is he?

300. 4M
L/A L.S. Flo R./ Portrait L. Pan her R. round room and down as she sits — BOOM A.5

/2 & 3 UNDER 4'S CABLE/

SC. 51 INT. MEWS FLAT. NIGHT.

FLO: At this moment he's upstairs lying on my bed. Well, he looks as though he'd been in a fight or something. No, not badly injured but I don't want to disturb him. He wouldn't let me call a doctor - he just asked me to contact you.

301. 1J — BOOM B.1
CU Callan

SC. 52 INT. HOTEL SUITE. LOUNGE. NIGHT.

CALLAN: Yes, yes - I appreciate that he can't stay there all night. Look - I'll attend to him. Yes, I'll be over to pick him up. Oh - say half an hour.

302. 3S
MS Flo

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SC. 53 INT. NEWS FLAT. NIGHT.

303. 4M (as key rattles)
o/s 2-shot Flo R./
Door L. See door
open and tramp

304. 2S
CU Flo

FLO: Where is he?

STOP TAPE:

SC. 54 INT. HOTEL SUITE. BEDROOM. NIGHT.

305. 1H BOOM C.4
M o/s 2-shot Liz L/
Callan R. Pan Callan
L. to window

CALLAN: Leave it open till I get back - and take the phone off the hook.

LIZ: Why?

CALLAN: An engaged signal won't beg any questions.

306. 3N BOOM B.1
MCU phone. See Liz
approach top fr.
On Q ped up to
CI Liz

SC. 55 INT. HOTEL SUITE. LOUNGE. NIGHT.

LIZ ENTERS THROUGH FROM THE BEDROOM TOWARDS THE PHONE. AS HER HAND GOES TO IT - IT RINGS. SHE HESITATES, IT CONTINUES TO RING.

307. 2T
MCU Cross. Pan down and
L. to MS Lonely

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SC. 56. INT. HUNTER'S OUTER OFFICE. NIGHT.

F/POLE

CROSS: He's taking his time answering ..

308. 3N
CU Liz. Hold as she turns

BOOM B.1

SC. 57. INT. HOTEL SUITE: LOUNGE.NIGHT.

309. 1D
MLS Liz. Pan her L. X bedroom to window

BOOM C.4

SC. 58. INT. HOTEL SUITE:BEDROOM.NIGHT.

LIZ: David?

310. 3N
CU phone

STOP TAPE:

SC. 59. INT. MEWS FLAT. NIGHT.

311. 3S
CU phone

BOOM A.2

312. 4M
L/A W.S. Tramp R. Flo coming down stairs L. Pan her L. to phone holding portrait L.

FLO: 9372. Flo Maybew speaking ..... /

313. 3S
L/A CU Flo

Yes, I understand. In about ten minutes. /

314. 2S
MCU Tramp

315. 4M
MCU Flo

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FLO: That was Callan .....
He's been dealyed but he'll
be here. I'll take the suit-
cases out to the car.

316. 2S
MCU Tramp

STOP TAPE:

SCENE 60. EXT. MEWS. FILM. NIGHT.

T'C S.O.F.
16 mm D/H colour

CALLAN: Get in. Wise girl.

FLO: I'm no use to my people
dead.

CALLAN: You're no use to them alive.
Not now.

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FLO: We always...

CALLAN: ...get our agents back. I know.

FLO: You should know, Mr. Callan. How did...?

CALLAN: We'd picked up Lonely before you called. Not long before. But long enough.

FLO: Pity...

CALLAN: How many did you have waiting for me?

FLO: Just one.

CALLAN: I'll try not to feel insulted.

FLO: Just one - but a good one.

CALLAN: Don't they want him back?

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FLO: A good one but...not one of ours.

CALLAN: Nobody loves a freelance. Where are the keys?

FLO: In my pocket.

CALLAN: How good is he?

FLO: Find out for yourself, Mr. Callan.

CALLAN: I'm non-operational. Your problem, Cross.

FLO: You're a difficult man to get on your own.

CALLAN: I was on my way when I remembered.

FLO: Remembered what?

CALLAN: I hadn't given you my phone number.

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FLO: I could have got it from Lonely.

CALLAN: No, he'd have phoned me himself.

FLO: Pity.

CALLAN: Pity for some.

STOP TAPE:

SC.61. INT. MEWS FLAT. NIGHT.

317. 2S — BOOM A.2

L/A MS Tramp
On Q CRASH
Zoom to CU

CROSS BURSTS IN ON TRAMP.

TRAMP: No!!

STOP TAPE:

SC.62. INT. CAR. FILM. NIGHT.

T'C — S.O.F.

16 mm D/H colour

ON CALLAN AND FLO AS TWO DISTANT SHOTS ARE HEARD. NEITHER REACTS.

FX. 2 gun shots (DUB)

TAPE STOP:

SC. 63. INT. MEWS FLAT. NIGHT.

318. 4N — BOOM A.2

L/A Tramp R. Canvas
L. Let him fall
out of frame L.

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319. 3J
L/A 2-shot Cross and Stafford. Hold as they walk fwd.

CLOSE ON THE TRAMP WHO LIES SPRAWLED AND DEAD, THE GUN BEYOND HIS FINGERTIPS. CROSS AND STAFFORD LOOK DOWN AT THE BODY. CROSS GOES TO THE PHONE AND DIALS.

STOP TAPE: CUT AWAY SHOT 320. 3J CU TRAMP + CANVAS + BLOOD

SC.64. INT. CAR. FILM. NIGHT.

T'C
16 mm D/H colour

FLO: Do you think I might have a cigarette, Mr. Callan?

CALLAN: No.

CROSS: Stafford's arranging disposal.

CALLAN: Right, you can drop me off before you take this one on.

CROSS: I really think you should come with us. Lonely's been asking for you.

Captions next

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CALLAN: Yes.....Lonely....

CROSS: Your problem, Sir.

TAPE STOP:

CAPTIONS:

Part 3 -99 T.1. 1.02" MUSIC (Slo) For cutting only not to be recorded
T.2. 1.02 (Slo)
T.3 .42 " fast
pay. 36

1. CALLAN
   Edward Woodward
2. LONELY
   Russell Hunter
3. CROSS
   Patrick Mower
4. HUNTER
   William Squire
5. Flo Mayhew
   SARAH LAWSON
   Bishop
   Geoffrey Chater
6. LIZ - HUNTER'S SECRETARY
   Lisa Langdon
   TROWBRIDGE
   Glynn Edwards
7. STAFFORD
   Paul Williamson
   TRAMP
   Alan Downer
8. ~~Series created by James Mitchell~~ Callan created by JAMES MITCHELL
9. Story Editor
   GEORGE MARKSTEIN
10. Designed by
    STAN WOODWARD
11. Produced by
    REGINALD COLLIN
12. Directed by
    MIKE VARDY

THAMES COLOUR PRODUCTION

FADE SOUND AND VISION

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